by the author to a miscellaneous collection of his poems. The outstanding point of difference lies in the fact that, in *Topftet and Eden,* there is no Purgatory, in conformity with Jewish theological ideas. One other minor feature, however, calls for attention, for it illustrates strikingly the difference between the Jewish and Christian outlook at the period. Dante places in his Inferno all who did not believe in Jesus and in Christianity—including even those who flourished before the beginning of the Christian era, and so could neither have known nor believed. In striking contrast to this, Immanuel reserves a place of honour in his Paradise for non-Jews—"the righteous of the Nations of the world"; elaborating, subsequently, his ideal of an eclectic religion, embodying the best in all faiths.[1] This tolerance contrasts strangely with the contemporary Catholic doctrine, which put the proportion of "saved" to the "damned" at one to a thousand, or even one to a hundred thousand.

In Germany, similarly, the Jews participated in literary activity in the vernacular from a very early date. The thirteenth century provides us with a Jewish *minnesinger* in Siisskind von Trimberg, who sang of the virtue of woman and the nobility of man, and took high rank among the itinerant poets of his day. In the next century, one Samson Pine collaborated (1336) with Claus Wysse and Philipp Kolin of Strassburg, in adapting into German a French version of the *Parsifal* (of all romances!). In the preface, he is referred to

repeatedly as a Jew and is thanked both for translating the poem into German and finding rhymes for it: certainly, it would appear, the lion's share of the work. Another name that may be mentioned in this connexion is that

[1] Another significant innovation of Immanuel's is his placing in the Inferno of a certain person "because he was miserly with his knowledge"—a failing for which perhaps only a mediaeval Jew could condemn a man to punishment in the hereafter!